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This Issue—  
 October 1969

Architectural

Religious  
 Awards—  
 Liturgical  
 Conference

er  
 Catherine's Church,  
 Ill.

JOURNAL OF THE GUILD FOR RELIGIOUS ARCHITECTURE



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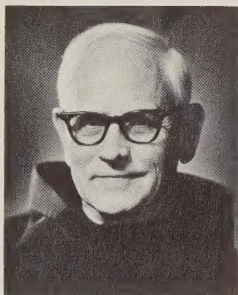
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# NOTES & COMMENTS



## In Memoriam

Brother Cajetan J. B. Baumann, OFM, FAIA, correspondent for *Faith & Form*, died in New York City, May 9, 1969, at the age of 69. Brother Cajetan, who designed some of the most distinguished church buildings in this country, was elected a Fellow of the American Institute of Architects in 1959—the first time this honor was conferred on a member of a religious order.

Brother Cajetan began as a cabinetmaker, woodcarver and sculptor in the monasteries of the Order of Friars Minor in Germany. He came to the United States in 1925 to teach woodcarving to younger members of his religious order.

When he was 36 years old, his superiors directed him to enter college and prepare for the architectural profession. He graduated from St. Bonaventure University, and in 1943 received a master's degree from Columbia University.

Brother Cajetan considered his role as architect not at all unusual, pointing out that monks were the great medieval architects. Brother Cajetan joined the Guild for Religious Architecture in 1965, and despite recurring bouts of illness, remained interested and active in Guild affairs. He had served as correspondent for *Faith & Form* since its inception, having most recently contributed the article on the Mission Architects Association, April 1969. We shall miss him. *Requiescat in pace.* □

## Educational Exhibits at St. Louis Conference

Architects T. Norman Mansell, FAIA and Harold E. Wagoner, FAIA with the Rev. Dr. Edward S. Frey composed the jury for the educational exhibits at St. Louis. Their report said in part: "There has been an increasing quality to the educational exhibits presented at these annual conferences, and this one was, we think, an improvement on every past exhibit. . . . The descriptive criteria which the jury used were defined by the following phrases: imagination, the decade ahead, communication, technical excellence and aesthetics."

Six awards were made—two "firsts," and four honorable mentions. The Buckingham-

Virginia Slate Corporation and the Mercy-craft Studios received "first" awards, and the following received honorable mention:

*The Stained Glass Association of America*  
*The Blenko Glass Co., Inc.*  
*Robert Harmon Associates*  
*Rock of Ages Corporation* □

## GRA Slide Collection

One of the more interesting features of the annual national conferences on religious architecture has been the developing exhibit of colored slides of new churches and synagogues. During the last ten years, more than 40,000 duplicate slides have been sold to architects, ministers and laymen in an educational project designed to carry out the purposes of the Guild for Religious Architecture.

The project started when Robert L. Durham, FAIA, of Seattle, former AIA President and longtime Guild Board member, displayed 40 colored slides mounted on a piece of cardboard at a national conference meeting more than twelve years ago. From this modest beginning, Mr. Durham has built the collection to one numbering today 3,300. As Chairman of the Guild's Slide Library Committee for many years, Mr. Durham added approximately 300 new slides each year, and a catalogue of the complete collection is available upon request from the Guild Washington office.

Slides are secured in a number of ways. Annual appeals are made to members of the Guild. Mr. Durham has solicited architects whose work has been published in architectural journals for donation of slides of their work—or the loan of slides in order that duplicates can be made. Since the Guild's master set of slides is used for duplicating purposes, it is an obvious advantage when an architect donates an original to the Guild collection. A large proportion of the slides of European churches and synagogues have been taken by Mr. Durham on his recent trips abroad.

Many slides submitted by architects are either not considered newsworthy or are not of adequate quality photographically to be put into the exhibit. Such slides are catalogued and placed in the permanent Guild library in the Washington headquarters, and are available for research or review by anyone interested. In recent years, architects submitting entries in the architectural exhibit at the annual conferences have been asked to include colored slides secured to the back of their exhibit mounts. These are retained by the Guild and used to reinforce the continuing collection.

The illuminated exhibit at each national conference has been a focal point for discussion and a meeting place for old friends. At all hours one finds delegates concentrated over the panels, writing down numbers and submitting orders for duplicate slides. Each duplicate is numbered and keyed to a descrip-

## BOOK REVIEWS

THE PUZZLE OF ARCHITECTURE,

—Robin Boyd, Melbourne (Aus.)

University Press, 1965;

184 pp. Many line drawings.

REVIEWED BY:

Clinton Sathrum, AIA

Sövik, Mathre & Madson

Northfield, Minn.

Those of us involved in the process of architecture hear these days a great deal about threats to the traditional profession. There is concern about usurping from the architect his role as manager/co-ordinator, about industrial methods substituting for traditional building technology, about competition in attracting and retaining talented and dedicated young architects, about general public insensitivity toward quality environment. This contemporary sense of the profession, along with the daily practical routine of the architect's work and increasing time-distance from the idealistic educational setting, tend to discourage and dull one's awareness of his role in the architectural process.

Thus, it has been for me a refreshing experience to read Robin Boyd's book about the jigsaw puzzle which is architectural design, for he asks the basic question of whether there is more to the puzzle than solving the practical demands of function and comfort however complex they may be. "What beyond this is the architect trying to do?"

This question weaves its way through the book and is examined from almost every conceivable direction. If there is a criticism, it must be that the book intertwines too many threads of the architectural cloth. While treating the architectural process, it presents a basic theory of architectural esthetics or criticism, evolves an historical analysis of 20th century modern architecture (from a world view) and finally presents a philosophy to guide the process toward unifying and strengthening the contemporary architectural statement.

This historical picture is neatly categorized into three phases and documented with well-chosen examples. More importantly this development is traced by describing the forces underlying the phases. These are forces of action and reaction, or revolution and counter-revolution. Phase I is a revolution against historical stylism characterized by a "marriage with the machine;" this is the International Style described by Boyd as "programmatic functionalism." Phase II is a reaction against the dehumanization of machine environment characterized by a "search for significant form." Phase III is the contemporary search for an architectural philosophy that expands on the functionalist and significant form phases to arrive at an "appropriate character." The essential quality required for an architecture of meaning, value and consistency, says Boyd, is "Realism." Realism is described to be a process of human encounter

and understanding. It is an intellectual process of sympathetic analysis of the real needs—the activities and aspirations—of the client. It goes beyond the expedient solution of the plain, practical, economical and physical problem and meets the psychological realities of the client and his purpose for building. "Appropriate character" implies in the final solution qualities of integrity, wholeness, unity, intensity and singleness of idea. "Realism" implies that the final architectural statement is a statement of Truth.

Boyd classifies architecture as a "servant art." In this sense it is never a pure or fine art. The great social implications and obligation of architecture make it expressive of mankind and not of the individual man. It is a recorder of taste and fashion in a social sense, thereby limiting freedom of individual expression.

The architect is thereby caught in a dilemma. He is two men in the process of reconciling the pieces of the puzzle. He is caught in a conflict between technology and humanity. He must be a functionalist as well as a visionary—a practical man as well as an idealist—a scientist as well as an artist. Boyd's answer to the puzzle is that this conflict is an enigma. Perfect architecture is impossible, but it can and must be aspired to.

The language and content of this book can be digested and appreciated by everyone. The language is precise and technical, but colorful and structured for easy reading. For an archi-

Continued on page 24



### ARCHITECTURE OF INVOLVEMENT

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## 31st NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE

APRIL 18 THRU 22, 1970

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To provide an opportunity for pastors, building committee members, architects, church building consultants to hear eminent authorities discuss aspects of the current scene in religious architecture and art, with forecasts for the future.

To offer participants an insight into the theological trends of today which will affect their planning for the construction of houses of worship and religious education.

To stimulate discussion of the lessons to be learned from the past, and to project and evaluate the needs of the future.

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This Reservation Throne, in its own chapel, is given prominence by the juxtaposition of early 19th Century (1806) wall articulation with contemporary primary forms. The silver, white and deep blue tabernacle framed by the bright red throne establishes a focal point against off-white walls.

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# AWARD WINNERS — RELIGIOUS ARTS EXHIBIT — *30th National Conference on Religious Architecture*

## The Jury:

William A. Bernoudy, AIA, St. Louis Architect  
Charles E. Buckley, Director of the St. Louis Art Museum  
Kenneth E. Hudson, Dean of the Washington University School of Fine Arts  
George McCue, Art Editor, St. Louis Post Dispatch  
The Rev. Maurice B. McNamme, S.J., Chairman of the  
Fine Arts Program, St. Louis University



**"Genesis"** — Muriel Helfman  
University City, Mo.  
First Plymouth Congregational Church  
Lincoln, Neb.

ARCHITECTS:  
Davis, Fenton, Stange, Darling

*In "Genesis," a lively sense of texture  
and of sculptural relief. The design  
works as a gathering point for attention,  
and creates a good feeling of movement  
in relation to the brick wall.*



**"Lamb"** — Una Hanbury  
Washington, D. C.  
Good Shepherd United Methodist Church  
St. Charles City, Waldorf, Md.  
ARCHITECT: John W. Lawrence

*The creature has expression as a lamb, but  
the sculpture manifests itself as a handle.  
It is traditional, but the artist understood  
what he was about. No tricks. (The jury  
would have appreciated a view of the entire*

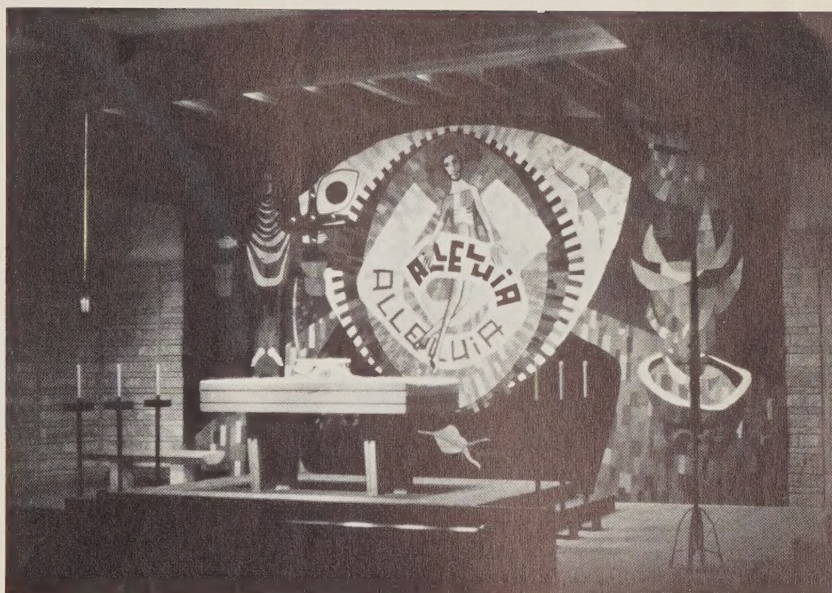




"Beth El Window" — Saunders Schultz  
Chesterfield, Mo.  
Temple Beth El  
Rockford, Ill.

ARCHITECT:  
Walter D. Sobel

combination of clear glass and stained  
composition relates well to the out-  
doors background seen through it, while  
functioning as a screen between inside  
and outside.



"Easter Banner" — Brother Mel Meyer, S.M.  
Kirkwood, Mo.



"Last Supper" — Brother Mel Meyer, S.M.  
Kirkwood, Mo.

*These works of Brother Mel Meyer achieve  
extremely interesting effect of rich tapestry  
with the old technique of applique.*



# Between Flights—Reflections on the St. Louis Conference

GUEST EDITORIAL

by

William S. Clark

Editor, Your Church



There is an hour's layover here—  
at Chicago's O'Hare Field.  
I just arrived from St. Louis.  
I'm waiting for a flight to Fort Wayne.  
It is quiet here, between flights.  
It provides me with the opportunity  
To tape record  
What I thought I might have learned  
At the N.C.R.A. in St. Louis

First, the very theme, "The Decade Ahead in Religious Architecture," gave the conference an eschatological flavor. I was made to feel a new awareness of the impact of the future on the Church. The emphasis placed upon the future at the St. Louis Conference, in addresses, workshops, informal talks, and discussions clearly indicated that this was a dimension that I will need to give continuous careful consideration.

Most of the people with whom I spoke were more oriented toward the future than toward the past. The future held a hope; the past seemed hopeless. These people wanted the Church to gird itself for the time ahead—to try to ascertain what the future will be like so that it can function properly in it. They wanted to determine what structures the Church must use to serve people in need in a rapidly changing world that is moving at an increasing speed.

Second, it was apparent that there was a new and powerful emphasis on the nature of the mission of the Church in the city, and a keen desire to redefine the position of the suburban and the rural church. In the city, the concern

seemed to assume a dual thrust—the renovation, renewal and redirection of the familiar inner-city church, the revitalization of its people and its buildings so that it could respond to the city's, and particularly the neighborhood's general needs; and the new, specialized type of urban ministry which required a new direction, and perhaps a new building—or no building at all.

Concomitant with the two-fold urban thrust, I saw concern to peg the true role of the Church in suburbia. It was pointed out that frequently it was the captive suburban congregations that financially supported urban mission endeavors. Opinion was that suburbia was too extensive and influential to be ignored. It could not be written off. Many want to see the role of its congregations clarified, and determination made as to how they can effectively function now and in the future. As an example of the strength and prevalence of the suburban church, I had only to look at the display of architectural panels, submitted for competition, at the St. Louis Conference. Of about 120 such panels, less than 10% featured urban or rural buildings.

Third, there was an immediate need to see anew the possibilities of multi-purpose space and to define, more precisely, its nature. I noticed that many were thinking in terms of using worship space for numerous other activities—fellowship meetings, study groups, informal discussions, religious drama, dinners. The economic aspects of the use of such space were fully understood and advocated; it was the theological aspects with which the conferees struggled. I saw the firm grip of sanctuaryism on the minds and habits of church people is difficult to pry loose. In addition to economic and theological considerations, one found the stark problem posed by population movement and density.

Fourth, there seemed to be no question that the role of Christian education and that of art for the Christian church is almost totally unresolved. Or, rather, old questions are being asked in new forms. We thought we had the answers, but I discovered a tense atmosphere of uneasiness about them.

Both Christian education and the of art in the Church appear to be in need of radical re-evaluation. It would seem, however, that this provocative direction is being pursued and might well be encapsulated in the new book by Mildred Widber and Scott Turner Ritenour (*Focus: Building for Christian Education*, United Church Press, 1969). In it the authors describe many exciting developments—inter-denominational use of space, the secular use of church buildings, multi-purpose spaces, program genesis and development, teaching techniques. For the function of several new roads are being paved by Roger Ortmyer of the National Council of Churches' Department of Church and Culture. In his writings and speeches Dr. Ortmyer seeks to convince people that they should divest their minds of the old idea that art must have a "literary message to be meaningful. He points out that a work of art, if its media is respected, can be its own message, that the form can speak the content.

Fifth, a very general lesson was learned at the St. Louis Conference which is related to the four already cited and which in a way even precedes them. I saw hundreds of people come together to discuss and review many important questions; no one provided final answers. There were some lines cast, of course, but no one swallowed the bait completely—there were only nibbles. No final conclusions were reached (which disturbs many); nevertheless, the healthy onslaught of questions and queries continued unabated. This state of affairs is likely to continue for some time. We will go on seeking, finding and using tentative answers until such a time arrives when more substantial conclusions will be reached.

Well, it's been pleasant sitting here  
Contemplating lessons learned  
In a time of accelerating change.

We must continue to probe  
And not despair.

The questions asked are always a challenge  
to the answers.

My flight should be ready.

Like everyone,

I must leave

In order to arrive.



# The Architectural Competition at St. Louis

Rod M. Hoener, AIA, GRA  
John Hoener & Associates  
St. Louis, Mo.  
Chairman, Architectural Exhibit

The jury for the architectural exhibit at the 30th National Conference on Religious Architecture at St. Louis included two clergy and three architects. Although the jury members were acquainted with each other, either personally or by reputation, it seemed significant that they met together before judging to become more acquainted with their design philosophies.

One task of these jurors was exceedingly demanding. Much more than a day's work was given in the deliberation which resulted in recognition of about one of every ten projects submitted. It was also important that there were categories in which one effort could be compared with another; however, the jury was not charged with assignment of the relative values of one project to another.

Two clergy members were The Rev. James L. Doom of Atlanta, Ga., who in addition to his clerical background has a Master's Degree in Architecture from the Massachusetts Institute of Technology. He is consultant in Church Architecture for the Board of National Ministries of the Presbyterian Church in the U. S., Chairman of the Commission on Church Building and Architecture of the National Council of Churches, and a member of the Board; The Rev. John W. Whetstone, who was for many years associated with the Commission on Church Architecture, Lutheran Church in America.

Architect members were Alden B. Dow, Detroit, Mich.; Joseph D. Ryer, FAIA, St. Louis, Mo.; and Daniel Schwartzman, FAIA, New York, N.Y. All have had extensive experience as architects and have made significant contributions as educators, designers and consultants for important religious buildings. A statement by Rev. Doom

is representative of the group: "The jury noted with interest buildings designed for minimum budgets; buildings designed for many uses; and buildings designed for ecumenical sharing of facilities. The jury commends such designs for their relevance to present need and their opening up of opportunities for the future."

The award-winning design projects from the St. Louis Conference become part of the 1969 Guild Traveling Exhibit, which will circulate throughout the country during the coming year. Groups interested in viewing the exhibit may request a reservation by writing to the Guild Washington office, 1346 Connecticut Ave., N.W., Washington, D. C. 20036.

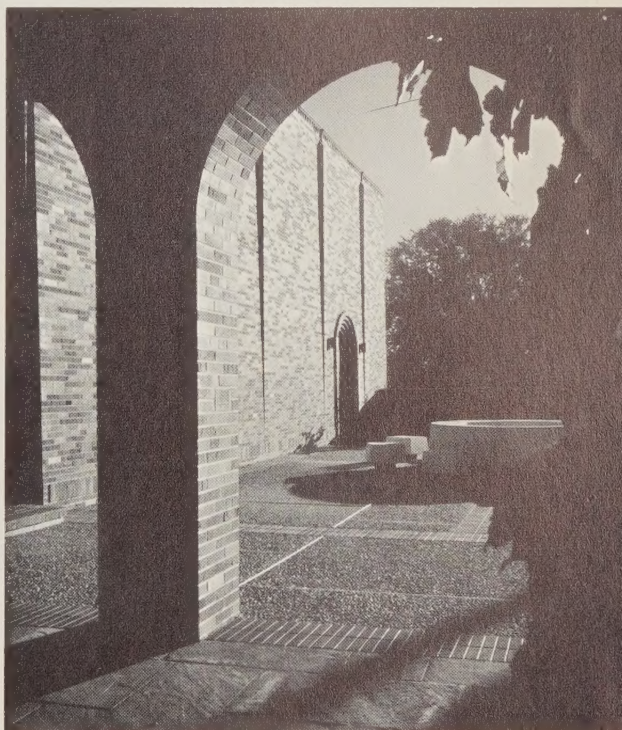


Photo by Joel Strasser

First Plymouth Congregational Church  
Lincoln, Neb.

ARCHITECTS:  
Davis-Fenton-Stange-Darling  
Lincoln, Neb.

"The jury liked particularly the respect shown for the existing building and the sincere effort to relate the new with this building. The comments regarding the alteration of the existing interior sanctuary were not as enthusiastic as the comments for the addition."

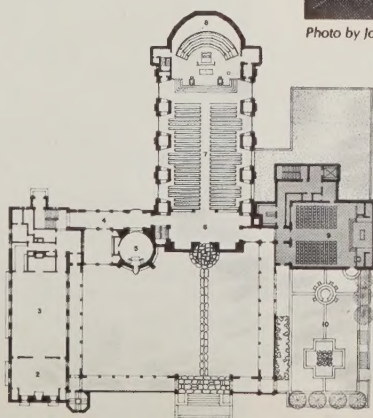




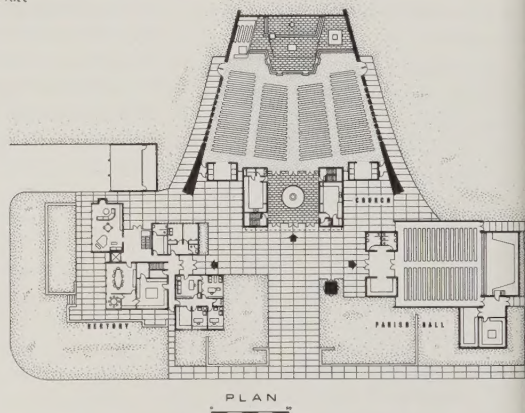
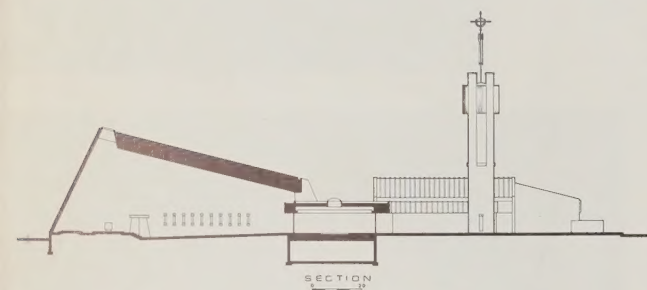


Photo by Charles N. Pratt

The Church of the Resurrection  
Wallingford, Conn.

ARCHITECTS:  
Russell-Gibson-von Dohlen  
West Hartford, Conn.

"The plan and structure present a strong and simple architectural statement. Use of indirect natural light lends emphasis to the program of worship . . . the interior furnishings do not appear to be equal to the quality of design for the building."

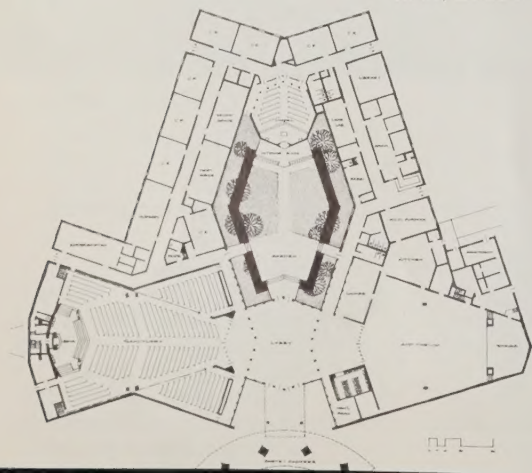


Beth-El Synagogue  
Cherry Hill, N.J.

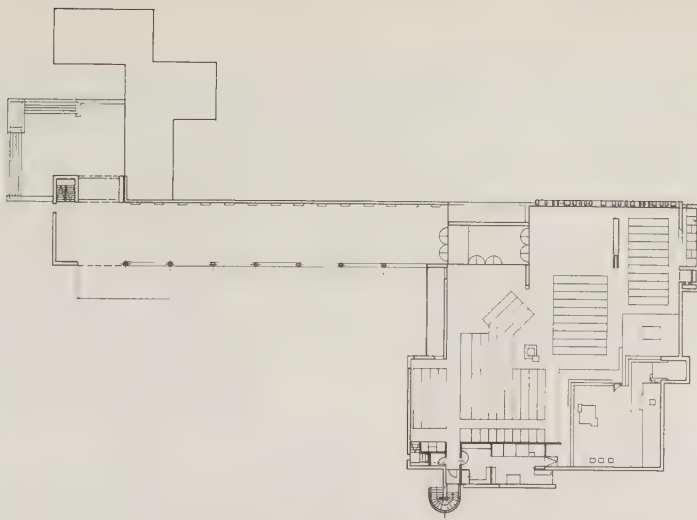
ARCHITECTS:  
Harold E. Wagoner FAIA &  
Associates  
Philadelphia, Pa.  
Associated Architects  
Kolosky & Iannicari  
Camden, N.J.

"An outstanding expression of a monumental synagogue . . . there is a skillful relationship of the plan to the structure . . . the elements of the plan are particularly well related to adjacent facilities. The jury commended the way in which the garden court and lobby were integrated with the sanctuary, chapel and fellowship hall."

Photo by Lawrence S. Williams, Inc.



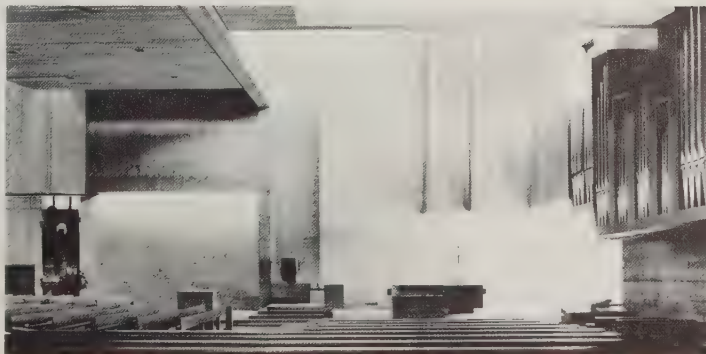
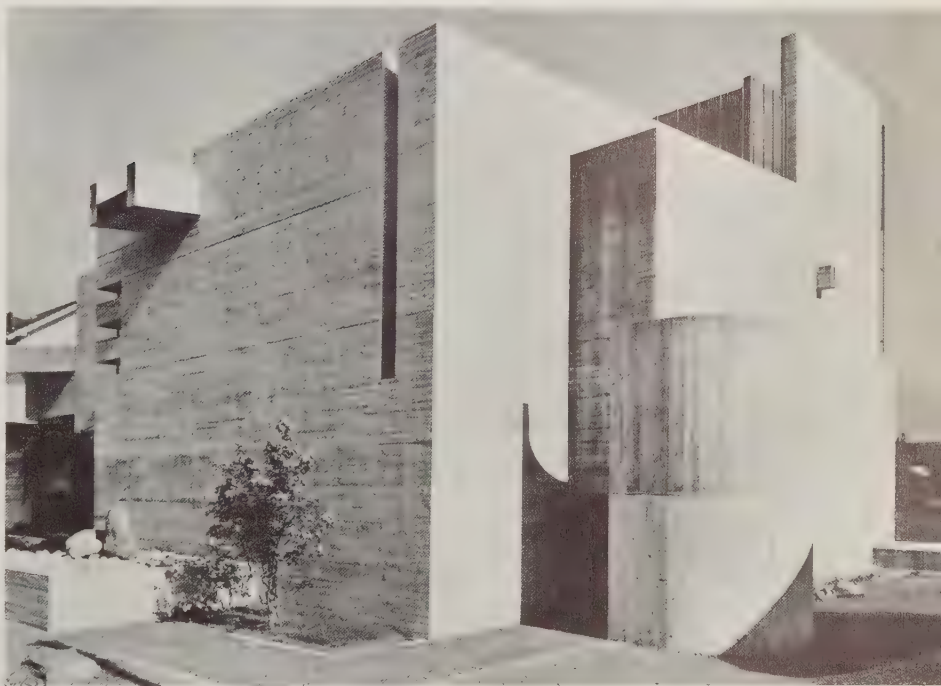




Heart of Jesus Catholic Church  
 Buchs, Canton of St. Gall,  
 Switzerland

ARCHITECT:  
 Dr. Justus Dahinden  
 Zurich, Switzerland

The jury liked the integration of  
 plan, form and use of materials  
 ... a very imaginative scheme."



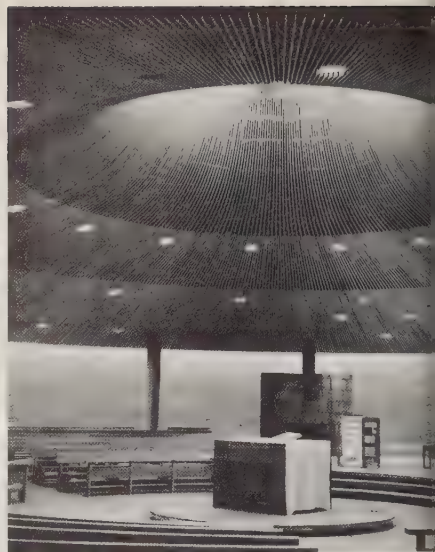
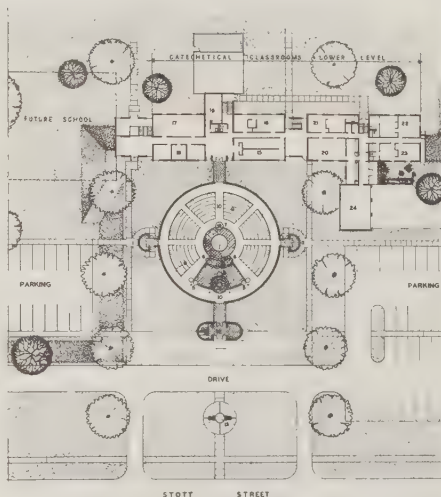




St. Catherine's Church  
Genoa, Ill.

ARCHITECT:  
Guy V. Prisco  
Aurora, Ill.

"The jury liked the harmonious interior and exterior. There was an unanimous feeling about the strong statement made by this project and the unified focus relating to function."



Our Lady Queen of Heaven  
Catholic Church  
Lake Charles, La.

ARCHITECTS:  
Curtis & Davis & Associates  
New Orleans, La.

CONSULTANT:  
Frank Kacmarcik  
St. Paul, Minn.

"The use of the site is commended, especially the approach through the landscaped forecourt. Internal circulation seemed to have been planned to create a sense of mystery as one moves from one area to another."

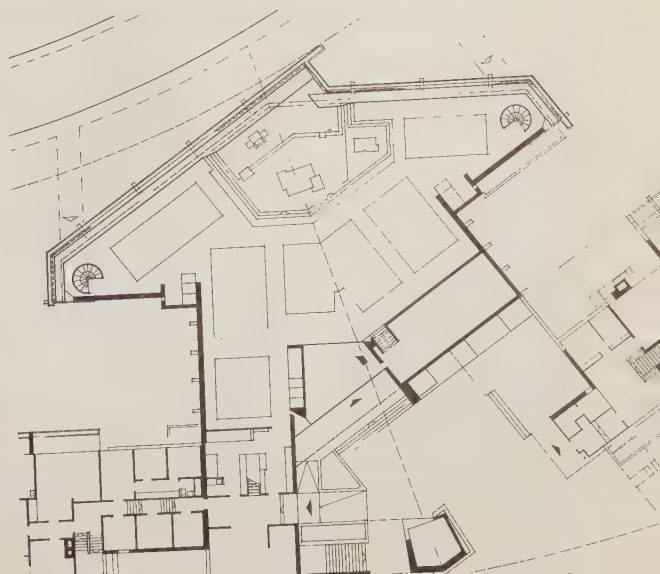
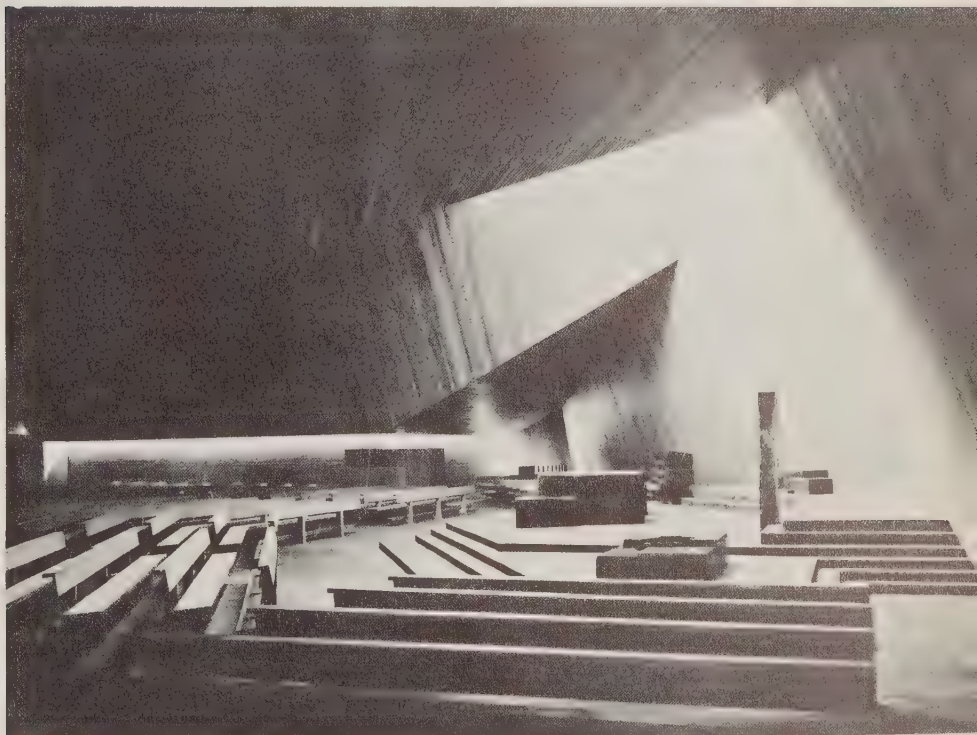




Coronation of Our Lady  
Catholic Church  
Zurich-Witikon, Switzerland

ARCHITECT:  
Dr. Justus Dahinden  
Zurich, Switzerland

"The jury liked the use of  
materials, the sense of mystery  
and the dramatic lighting. These  
elements were achieved without  
any sacrifice in the function of  
this religious facility."



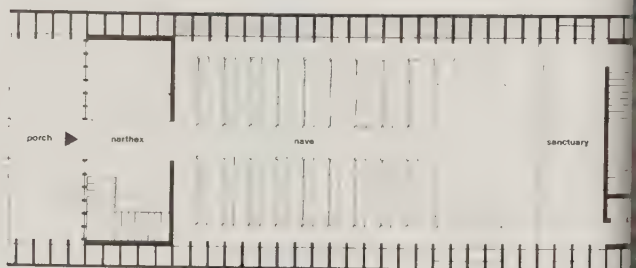




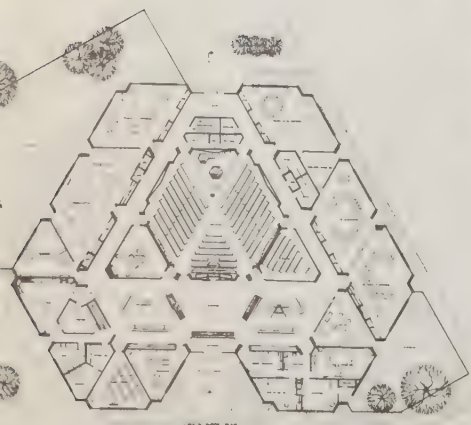
St. John's Episcopal Church  
Sullivan, Mo.

ARCHITECTS:  
Burks & Landberg  
St. Louis, Mo.

"The jury liked the handsome simple structure and the scale of the project. They liked also the integration of the church's older chancel furnishings into the new facility."



Upper Level



First Congregational Church  
Melrose, Mass.

ARCHITECTS:  
Sinclair Associates  
Hartford, Conn.

"This project was selected primarily for the strong statement made by the plan. It was felt that with care in execution, the project not yet constructed, would illustrate continuity of both material and plan."





Trinity Lutheran Church  
St. Louis County, Mo.

ARCHITECTS:  
Smith & Entzeroth, Inc.  
St. Louis, Mo.

"This solution is a strong simple form rising out of, yet fitting into, the rolling, open countryside. The jury thought that the entrance with circulation parallel to the street was appropriate and contributed to the plan. The jury recognized that the light from the skylight would not be focused or beamed as indicated in the longitudinal section but would flood the rear chancel area, which should present a pleasing environment."



Photo by Mac Mizuki





Uganda Martyrs' Shrine  
Mityana, Uganda, East Africa

ARCHITECT

Dr. Justus Dahinden  
Zurich, Switzerland

"This monumental church is also thoroughly functional. Designed for another culture, the jury liked the recollection of the form of the native dwelling structure, which was incorporated functionally into the plan. Simple and direct use of native materials was given favorable comment."

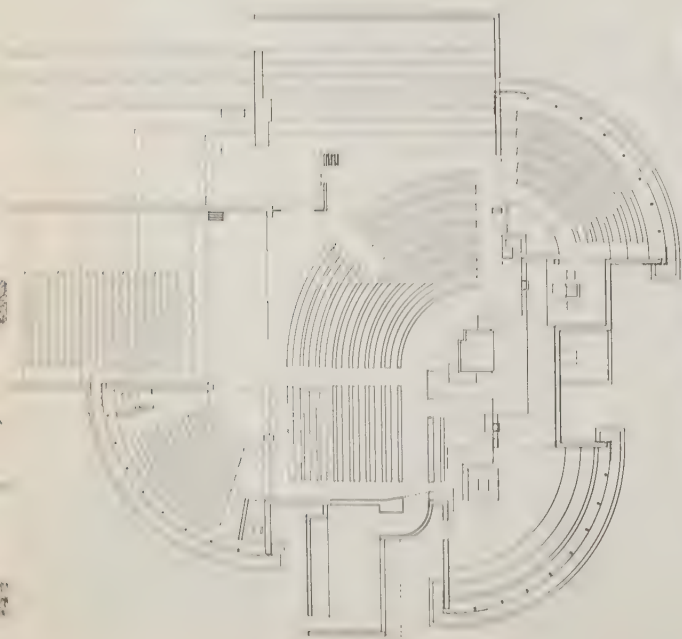
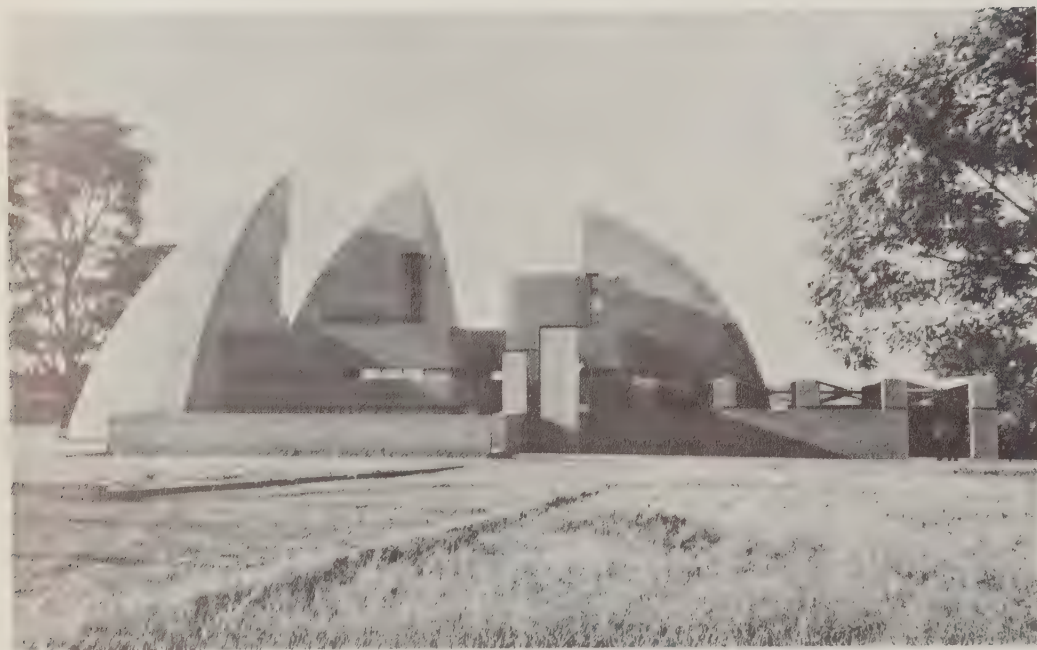






Photo by Baltazar Korab



Photo by Bob Johnson



St. Jude Catholic Church  
Grand Rapids, Mich.

ARCHITECTS:  
Progressive Design Associates  
St. Paul, Minn.

CONSULTANT:  
Frank Kacmarcik  
St. Paul, Minn.

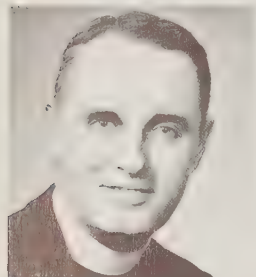
"The jury liked the straight forwardness of the plan and the lighting. Again, the mystery of light without sacrifice in function was considered noteworthy. The jury thought there was significance in the total design."





# "What Is Organized Religion's Task during the Next Decade?"\*

The Rev. Frederick R. McManus  
Dean of the School of Canon Law  
Catholic University,  
Washington, D. C.



The role assigned to me today is to present some insights into the position of religious institutions in the changing patterns of the decade ahead. In connection with the Conference theme, not long ago theologians and religious spokesmen glibly offered architects a theory of worship, saying: Build a church to match the theory; clothe the abstractions of liturgical science with brick and steel and concrete. Now we are again, I hope not glibly, offering a prophetic theory and inviting the creative response of those who design the symbols of religious institutions—the institutions which are themselves signs and symbols in the midst of the whole human community.

My intention is to speak of religious institutions as broadly as may be, but inevitably I speak from the viewpoint of a Christian, and indeed from one Christian tradition. We are happily rediscovering communities of interest—and less happily communities of crisis—among institutional religions. I must however deny the prophetic role and assure you that the decade ahead is just as much hidden from me as it is from you. The revolutions and explosions in technology, education and communication are too rapid and profound to make prophecy profitable. If not the substance, at least the timetable will go wrong. We attempted in fact to start out simply by saying that the next decade will be the period when we resolve or do not resolve the destructive conflicts that are now present in our society. Clearly, the one closest to our consciousness and to our consciences is the struggle for equality where it has been denied, chiefly on the grounds of race or color, but also on other discriminatory bases, such as sex and age, including youth as well as old age.

It seems equally certain that we must come to terms in the next decade with the war-peace dichotomy. Another area of decision which seems to be closing upon us is human control of technological advance. This is the area where causes can become popular—from air pollution to the conservation of natural beauty, to the prolongation or nonprolongation of human life. This next decade may not see the refinement of genetic control, but the acceptance or rejection of a future of artificial reproduction of the race may be at hand. Happily, we have turned the corner from the days when every interference with nature seemed irreligious, but we are quickly coming to days of decision concerning the consequences of progress in the manipulation of mental and physical processes, and indeed of our whole environment.

The problems of today may be viewed optimistically or pessimistically. Each step forward brings its own retrogression depending upon where we stand and upon our viewpoint as we try to be disinterested and neutral observers. For example, the further deterioration of family life seems inevitable. We know too that the political and economic fabric stretches very tight at times, even in the midst of democratic forms and general affluence. What will be the role of the institutional church and of organized religion in this change—whether the decade ahead means a rapid achievement of the revolutions already at hand, or a slower pace of digesting and resolving the issues of change?

For a moment I would like to speak from a Roman Catholic viewpoint of the lessons we have learned about the Church. Speaking from this background, I must mention the revolution in Catholic thought and self-understanding which was focused in the Second Vatican Council from 1962 to 1965, and the

\*Extracts from Father McManus' address at St. Louis Conference on Religious Architecture.



son—for Roman Catholics at least—cannot be restated too explicitly or too often. The institutional church, organized religion, the sign which religion is to the nonreligious, must be identified with the totality of believers, with the whole body and without distinction. In the Roman Catholic Church, there was a distinct reversal in the appreciation of man or secular values, of the autonomy of what is called, in the jargon, the temporal order. Religion is a sign of the transcendent, of the other, of the priority of different values. This had meant that the Catholic Church withdrew from the secular, and therefore human concerns. It meant hesitance and suspicion and fear; it led to an intransigence over human freedom and scientific progress. The recognition of a different role for the Church is found in the Second Vatican Council and in the early statements of Pope Paul: "The Church must be a listener and a learner, not merely a teacher." This change of outlook can be described in many ways—it is hardly complete, as the religious values of any day will show. The Catholic Church, as much as any individual, responds less to reality than to its own image of reality, so the dialogue with the world is not easy. But the die has been cast now in a different direction. There is a delicate balance between the Church as human, and the Church as reaching for the divine, the transcendent, the "other." This was described in human Catholic terms at the Second Vatican Council in a way that makes sense, I believe, to other Christians alike: that it is of the essence of the Church to be both human and divine, visible and yet invisible, eager to act and intent on contemplation, present in the world, and yet not at home in it. Now this comment on the lessons we Catholics have learned may or may not be helpful to other Christian churches, to other organized, institutionalized institutions. Religion, we say, must reconcile, discern and serve in the years ahead. Only then may it be a sign to others of God's presence. The religious community—religious communities will become a sign only through what they do and what they do. It should be obvious what kinds of reconciliation will be needed in the society in which we must live in the next few years. Whether it be called progress, or innovation, or reform, or revolution, change must be reconciled somehow with continuity. The preservation of values and continuity is not welcomed. Those who

espouse such are suspect. But this disadvantage can be countered if the churches can become the focal point of human rights and dignity, justice and equality. If the religious institution can resolve its own contradictions, if it can observe its own principles of honesty, and perhaps poverty, and certainly love, then it can avoid a defensive posture and can be a force for peaceful reconciliation between young and old—between the races and classes of men.

In the past the believing community or spokesmen were able to take a prophetic role and to pronounce judgments which were often enough wise. But the day is long gone for authoritarian judgments by ecclesiastics, and there is only time for a moral leadership that is won by action, purposeful and deserving action. Organized religion must serve the community in worldly ways, as its deepest commitment to others should demand. Recent historical studies of the secular use of church buildings may establish a kind of precedent, but instead of seeking defensively some justification for the multi-use of physical structures in the exceptional circumstances of our time, we should accept as normal the direct involvement of the religious institution in the human needs of all men.

In the past church edifices sinned by being poorly accommodated to their functions as houses of God's people at worship. We have discovered that this can be rather easily rectified in simplicity and beauty. The need to advertise a triumphant church is happily gone. The truth of purpose and of mission should be expressed in new structures and signs. How can art and architecture help the churches in their task?

It seems to me that the first answer to architects and artists and designers is by being yourselves—by being yourselves at your best. This means creativity and originality. In talking with some artists in 1964, Pope Paul VI tried to make amends for the past restrictions imposed on the arts by the churches, and certainly by the Roman Catholic Church. He deplored the limitations and restrictions which had been placed on the creative artists. He saw the reconciliation of the Roman Catholic Church and the arts in decisions of the Second Vatican Council. The Council proposed the basic principle that the Church has "no particular style of art of its own," and really only one norm, that the structure of worship "be suitable for celebration and for the participation of the people."

Next, art and architecture may help the institutional church or organized religion by joining in a scrutiny of the mission and ministry which believers undertake. It is almost heresy today, at least in Roman Catholic circles, to praise the institutional aspect of religion. But this aspect is crucial and essential unless we are to descend into vague and formless religiosity. The abuses and excesses of other, non-religious institutions can be corrected without destruction or perversion of purpose. We can do the same.

Yet the different understanding and prospects of the religious institution must be accepted by the designer. The structures may have to be simpler, with fewer monuments to overawe rather than to be a sign of faith; they may have to be wordly as well as sacred; they may have to fit the needs of small communities as well as ordinary congregations; they may have to be as diverse as religious concerns are diverse.

Above all, the architect and those who share in design should help the churches to keep the options open, whether it is so obvious a matter as structures for variant use or the flexibility of decor and furnishing or the provision for the new media which belong in cult as well as in any other facet of human life. Design must be tailored to individual circumstances and needs; it should not be tied rigidly to the present.

In the past the architectural ideal in the building of churches was, often enough, to provide a symbol of religion. The edifice was to be a sign of the believing community, and perhaps the greatest defect of religion was that it needed such a sign when it should itself be a sign in action. Now the arts and architecture can help the churches to express an image and identity appropriate to our time and needs. Much was once made of the *atrium*, entrance to the church and separation from the world. If space and design and artifacts can now break down the separation that the *atrium* signified, then art and architecture will serve religious needs in the decade ahead.

If the Church should be in dialogue with the world, with believers and non-believers, it certainly should be in dialogue with creators and designers, those who bring life and sense to material things. From this the institutional church or religion will see clearly its own purposes and role, and the artist and architect will play their part in the decade ahead.

Response by Rabbi Nodel, p. 20



**Extracts from  
Response to Father McManus by:**

*Rabbi Julius Nodel  
Temple Shaare Emeth  
St. Louis, Mo.*



Since I am not a prophet nor the son of a prophet, I can neither agree totally nor disagree totally with Father McManus' prognostications. I can only say that every one of the changes which he has described indicates that these changes will probably be in the hands of scientific geniuses and moral morons. One fact stands out preeminently: our age is a secular age, and secular may be defined simply as the organization of life as if God did not exist. Secularism has become a way of life, whereas in previous generations, religion was a way of life. The implications of a God-centered view of the universe are clear: man is a significant being who reflects in miniature the rational, the free, the creative nature of God. He lives his days in a world which is hospitable to his ideals, friendly to his aspirations, supportive to his ideas of goodness and beauty. And his fulfillment is the result of his efforts to become free, rational and creative. Since all men share in the one spiritual outflow, they are made one by nature despite their recognizable differences. So thus it is that the brotherhood of man under the fatherhood of God is not a whim or caprice of men lost in subjectivity; it is rooted in the

very essence of being itself.

Now the consequences of the secularist view of the universe are equally apparent. It describes the universe as a combination of atoms without purpose or goal. The natural law itself is senseless, having no intelligible objective or recognizable direction. It is a tale told by an idiot devoid of reasonableness and unmindful of purpose. It follows from this secular view that man is a thing above things—the chance product of some blind mechanism, and whatever humane and sensitive qualities he manifests, man is a freak of nature despite his unusual talents. Now I say that because of these two divergent views, what a man believes does make a difference, and the way that he expresses his beliefs makes a difference.

Modern secularism is all pervasive, affecting every phenomenon of human existence, and the religious community and its clerical leadership are today especially and singularly sensitive to the effects which this new world view produces. The minister, priest or rabbi who is heir to a tradition of an affirmative God-faith now confronts a congregation whose members are in large part successful—without the help of God, they believe. And the minister, priest or rabbi is concerned by the increasing irrelevancy of his high calling to the busy schedule in which he is imprisoned. He finds himself functioning no longer as a spokesman for the sacred because he is in a congregation which depends upon the secular.

What is new and radically different is that the clergy must work in a community which is convinced that it is succeeding very well without God, and too many churches are drifting into the field of politics, economics, sociology, housing, international relations, all dressed up in the vestments of ecclesiasticism. And temples, synagogues and churches are now being built merely as office spaces. I am sorry that the awe

is going out of religion. I am sorry that some of the beautiful art is going out of religion. I know that art is constantly trying to keep up with the times, and perhaps it is necessary to revamp our architecture to such a degree that it no longer looks like a synagogue, or a temple, or a church—but rather like a supermarket with a Mogen David or a Cross on it.

It is unfortunate that religion which is such a big idea in the perspective of world history has become such a little idea in the perspective of modern history. I cannot believe that God is dead, nor can I accept the "après moi le déluge" confession of the New Left. We can remold the revolutionary changes taking place in religion; revolutions are not necessarily executions.

I believe that it is still incumbent upon our generation to look hopefully to the next decade and the decade following by establishing new synagogues and temples and churches that are acceptable to the people, but also maintain a high intellectual standard in the pulpit, in the religious groups, in the adult congregational study groups. The question today is not whether our churches and synagogues are contemporary, or remain contemporary, or will develop in the contemporary mode (which is forever changing); but rather whether modern man doesn't need to be made conscious of the essential and ageless processes of life. I say that the next decade in institutional religion will be one of disaster unless we religionists stick to some of the basic values, to the basic values of our faith, and not be as permissive as so many parents and so many college administrators are today, because this permissiveness only gives rise to encouragement toward greater violence, and I don't think it is within the purview of our religious institutions to be that permissive so that God is kicked out of the sanctuary, and secular needs take His place. ■



# The Haunting Question of Irrelevance"\*

Herbert Goodman, FAIA, GRA  
Professor, School of Architecture  
Columbia University, N.Y.C.



I have believed that architecture and all art express the style, virtue and mores of the people they served, that religion was the positive force molding the social structure into more moral and ethical ways, establishing aims whose goal was the good life.

I've always wanted to bring glad tidings, believing that the Messiah would come, that the lion and the lamb would lie down together—and not with the lamb inside the lion. Though no optimist, "thirty days and Ninevah will be destroyed" has not been my line.

I have now come to the conclusion that such notions are absurd, contrary to history, contrary to the facts we live with. Ninevah should be destroyed. Consider—

**Item: Vietnam** "2,600,000 craters made by our military, each 35 feet in diameter and 40 feet deep. They fill with stagnant water and become sheltered breeding places for the malaria-carrying mosquito."

"A high attack rate of Vietnam Rose—the serviceman's delicate name for gonorrhea—is defeating medical efforts to contain the spread of venereal disease. . . . In one unit of the U. S. troops, it is estimated that 700 out of 1,000 men are infected each year . . . more worrying . . . gonorrhea has developed resistance to a whole range of antibiotics."

**Item: Defense Abroad** "Under President Truman arms appropriations went from 10 to 15 billion dollars. Now (1968) appropriations are about 80 billion."

"Aerospace industries earn 12%, a greater return on equity than the average of all U. S. industrial firms."

"A large, inflexible military organization can only lead to a self-perpetuating drain on national treasure, a demoralized citizenry, and foreign policies dangerously irrelevant in a world moving rapidly away from traditional forms of war and diplomacy." (Eisenhower)

"We have 18 times overkill."

**Item: Defense at Home** "Prior to the Washington, Baltimore and Chicago riots, Pentagon strategists were talking of coping with five concurrent disorders—a number which escalated to twenty-five for planning purposes. The size of the Defense Department's growing commitment to such domestic crises was evidenced by the disclosure that it spent \$9.8 million during 1968 in this category."

"Berkeley police armed with shotguns against rioters."

**Item: Just Us Folks** "The dogs come in all breeds: take Joie de Vivre for example. 'Joie' as he is called loves to eat caviar from a spoon and drink champagne from a glass . . . 'He always has breakfast in bed with me,' said Mrs. Johnson. 'We each have our own trays.'"

"Mrs. Donahue calls Diabolo 'the puppy' even though he consumes 22 pounds of meat a day."

"In N.Y.C. one out of eight people is on welfare."

"In the U. S. more people, both white and black, die at birth, or at best years before their time simply because they don't get the food they need to stay alive and healthy—food that exists in surplus, but which is deliberately denied the hungry by inertia or worse on the part of county officials, the Department of Agriculture, and ultimately the White House."

"In N.Y.C. the I.Q. of the average slum child is lower when finishing elementary school than when he started."

"Housing program still in infancy already a prospective failure. Even under this government program, the rate of housing deterioration will exceed rate of construction some 600,000 units per year."

"There are 500,000 substandard dwelling units in N.Y.C. alone."

**Item: Pollution** "Modern technology has so strained the web of processes in the living environment at its most vul-

\*Excerpts from address at St. Louis National Conference on Religious Architecture, May 1, 1969.



nerable points there is little leeway left in the system."

"With the power to create a new environment through his technology, man has created a force which can dehumanize him, and in the view of some ecologists can drive him to extinction . . ."

"Army admits its poison gas killed 6,000 sheep."

So it goes. Contrary to the sages, the sour grapes we have planted have already set our sons' teeth on edge; is this the start of our journey from the sixth day to the day before the first?

Is this the monster our religions, our arts have spawned? If it is, do I not have the duty to say both art and religion are irrelevant? Has anyone the right to say that man is improvable, that from this stuff made during a million years of tooth and claw bloodiness a win can be made in the "battle for world and life affirmation against world and life negation . . ."? Must we not agree with Harvard's Charles Price when he said, "The history of mankind moves from wrath to escalating wrath that ends in disaster"?

Beyond mere survival, man lives by myth and symbol; invented and reinvented again and again. The life enhancing symbol—the creator spirit; its opposite—negation, death. Are we in the mushroom cloud of the great minus sign with Islam's crescent a sickle; Christianity's cross a sword, and the Jewish menorah a pitchfork? All cutting, stabbing, hacking at man's throat. Art being a celebration, what is there to celebrate in this? Nothing. The artist cannot celebrate negation so he goes elsewhere.

Elsewhere for some is the inner world of themselves—for others the outer world of commerce.

*Commerce (There was a threat to New York's downtown real estate values)*

"David Rockefeller led the way (*in averting it*) but understandably only after he became convinced that the proposed plan would be aesthetically rewarding and financially profitable. That he should insist on a profit, even in face of such a crisis was proper, for the ultimate rewards of an aesthetically sound design must rest on a solid economic foundation . . . the great buildings of our times are acts of faith, the cathedrals of our age. As eloquently as any church or temple, they testify to man's potential greatness." (*An American Aesthetic*, by Nathaniel A. Owings.)

An association of Chicago priests urges radical changes in their lives—

such as "wearing clerical garb *only while at work* or at official functions."

Here is your American trinity—commerce, art and religion. Is it any wonder the artist is revolted?

*The Cult of Individualism* For the last 100 or so years, the artists denying the doctrine of grace, as did Pelagius, said each in his own way: "If man is to be saved, it can only be by his own moral efforts." For them commerce and institutionalized religion were alike, manipulative, coercive, venal, self-righteous and hypocritical. So we had Samuel Butler's description of the "Musical Banks" in *Erewhon*, or even more apt, H. G. Wells' projection of the architecture of a church emblazoned with "Salvation on the first floor—put your money on your maker—be a Christian without hindrance to your present occupation—brisk blessings for busy businessmen."

Such being the direction of society, what to do but reject and reject, be born anew and thus find the Kingdom of God? Or even more to the point, asking with Rabbi Hillel, "If I am not for myself, who will be for me; if I am only for myself, who am I . . .?" Out of such soul-searching came the inventions of modern art; for the light which had inspired a Giotto had become too false to paint by.

Time was when there were true believers filled with intolerance and its witch burning, but whose passionate conviction permeated their communal life and its physical expression. Art sprang from this incandescent center, and so we have the magic of Chartres, the Parthenon, Ankor Vat and the Psalms of David. Today, we also have believers filled with the same intolerance, but whose expression is socialist realism, the sayings of Chairman Mao and, I suppose, the Chase Manhattan Bank.

You may well ask—if this is what I have come to, why am I a member of the Guild for Religious Architecture—why do I speak before its members and before the delegates to this National Conference on Religious Architecture—why do I give a good part of my time to designing buildings for religious purposes?

The answer lies in the troubled depths of my soul. Like all men, I need myth and symbol to survive; I need my belief in the creator spirit and need some way of celebrating his presence. He does not need me, nor the houses I am asked to design for him. (How well Buber put it: "Other Gods are dependent on a house, an altar, sacrificial worship, because without these things, they have no exist-

ence, their whole world consisting only of what the creatures gave them. Whereas the 'Living God and Eternal King' is not dependent on any of these things, since He is. He desires no religion, he desires a human people, men living together, men associating with men.") But I desperately need some way of affirming his presence. What other way is there for an architect of my temperament than to build when he can, and as best he can, a place where he hopes men can associate with men as a human people?

But where is the relevance when my clients are no longer representatives of a positive force whose goal is to establish the good life? Am I not fiddling while Rome's burning? Are we all not fiddling when we should be out manning the fire trucks?

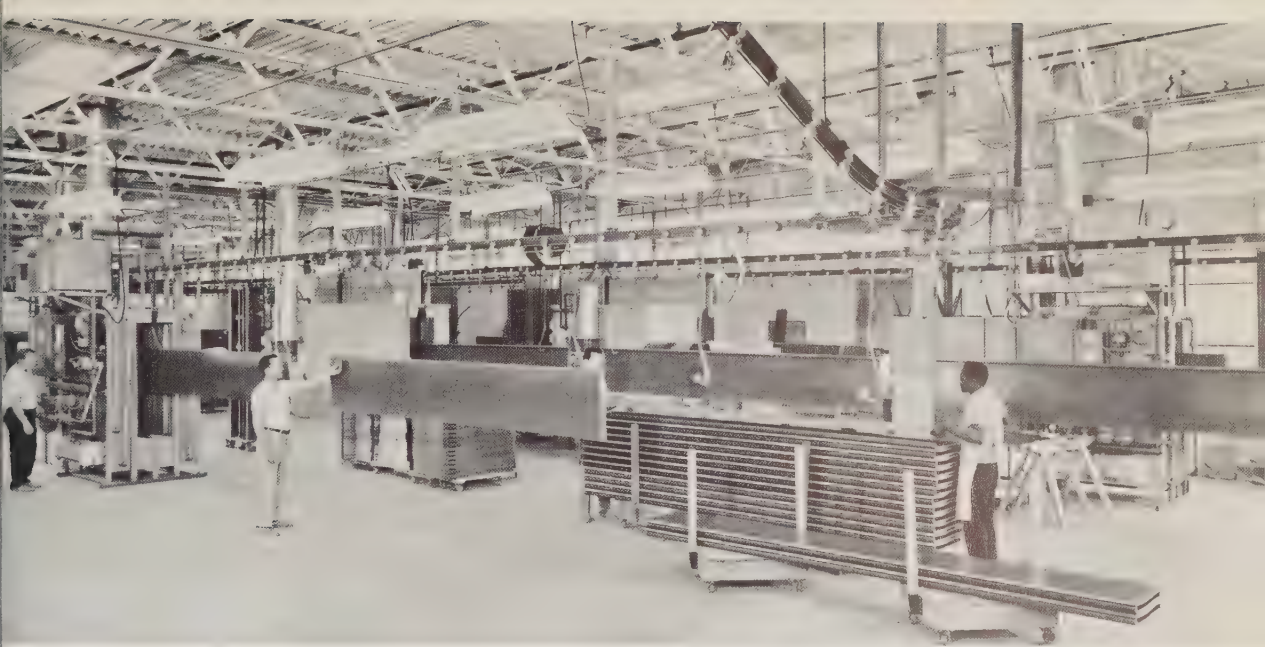
If what we are doing is irrelevant to the society of man, we must ask why our effort is misdirected. We must ask what is relevant and search for a new client who, no matter how, seeks a better way. There are such—they have no money, many have long hair and beards (not unlike the pictures of Moses and Aaron, Jesus and the Apostles), they wear by preference ragged jeans not so different in kind from those worn once by a fisherman on a sea in Galilee, but they have no money, so we will reject them.

Who then is our client? As an answer, let me end these unhappy thoughts with a quote from the N.Y. Times datelined April 28, 1969 and headlined: "Nixon Hopes White House Religious Rites Will Inspire Youth." The President said, "I was brought up to believe more good was accomplished by example than by a thousand words. There is," he continued, "too much emphasis on the material side of life among the nation's youth."

"Some Protestant clergymen said recently that White House services have in them more than a suggestion that the President is trying to have God on his own terms." This was rebutted by the Rev. Norman Vincent Peale: "Is there anything improper in a man worshipping in his own home in his own way? I'm at a loss to know what it is. The fact is that the Apostles held Divine services in their homes a century before there were any churches. So history and precedent are on the side of the President."

The service lasts one half hour, including a twelve-minute sermon."

If the President of the United States symbolizes our client—and I think he does—is our art not irrelevant? ■



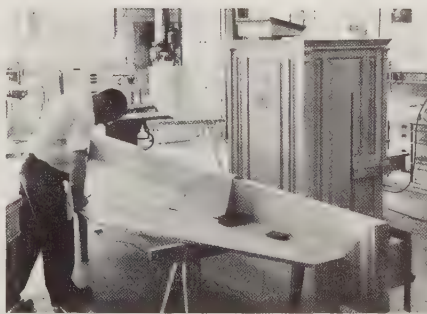
# A lot of things happen on the way to church

Things that add up to church furniture which is unsurpassed for beauty and durability. Things like having a set of pew seats 14", 15" or 16" formed to the body contour or flat. That are 15/16" thickness throughout the entire width and have a plain



on finish, built-in cushion seat or reversible cushions.

Like the extra care which Sauder furniture receives from the craftsmen who so carefully and painstakingly join the joints and add scientifically engineered supports at exactly the right dis-



tances to give rigidity and keep the furniture looking lovely year after year. Like the workmen who spend many hours devising ways to improve production efficiency and improve quality while whittling away at costs. Such as the unique and extremely modern finishing line illustrated above... a finishing line which applies a perfect finish in a matter of minutes rather than days.



Like the system of having all material including pew body, pew ends, supports, bookracks, card and pencil holders, and other accessories factory assembled in large hydraulic presses. Like having the last coat of finish applied *after* assembly to completely seal all joints.



Like having carvers who pass their skill along from one generation to the next. Yes, a lot of things happen on the way to church. All of them good when the plans go to Sauder first.

**SAUDER**  
FINE CHURCH FURNITURE



textural innocent it is rich with ideas. For the potential client it can reveal subtleties of the architectural process. For the professional it can rekindle esthetic and human idealism within the work process. Perhaps the largest audience that this book would appeal to is the nonprofessional—those that have an untrained but sensitive interest in their physical environment. The content is varied enough to hold attention and complete enough to instruct.

Robin Boyd, son of the artist Penleigh Boyd, is an Australian architect of international reputation. He is well travelled and respected for his lectures, writing and television commentary.

**THE GOTHIC REVIVAL AND AMERICAN CHURCH ARCHITECTURE,**

—Phoebe B. Stanton,  
Johns Hopkins Press,  
Baltimore, Md. 1968, \$12.95

**REVIEWED BY:**

The Rev. James L. Doom  
Presbyterian Church in the U. S.  
Atlanta, Ga.

Why write a book today on the 19th century Gothic revival? Because *The Architectural Setting of Anglican Worship* by Addleshaw & Etchells and *The Cambridge Movement* by James F. White have dealt adequately with English experience, but neither author set out to cover the parallel experience in America. There was need for an author to deal with the missionary zeal of the Cambridge Ecclesio-

logical Society and its amazing impact on the design of church buildings in the United States.

Why read a book about 19th century Gothic revival architecture? Because the people who compose our building committees today, who "want a church to look like a church," are still yearning for church buildings dressed out in medieval costumes, hoping superficial decoration will create a sense of sacred place. If such people are our clients, we must understand the way they think if we are to lead them to think deeper. Furthermore, though any revival seems at face value a backward flowing eddy moving against the stream of architectural development, curiously enough the American Gothic revival questioned the preconceptions of classicism and set architectural thinkers free to move ahead in creative design. Some quotations may illustrate this effect:

"Gothic revival building presented an approach to design which challenged Georgian and Greek revival assumptions. . . . Its interior spaces were legible on the exterior, for the chancel appeared as a separately stated entity, attached to the nave. The function of the building was thus expressed in the elevations. . . . Though the revival was not to endure as a revolutionary force, it played that part in America, just as it did in England, long enough to bring about fundamental changes in architectural principles and the character of design."

It was Horatio Greenough, the American sculptor, who supplied the phrases "organic

architecture" and "form follows function" which Sullivan and Wright were later to use. Greenough proposed in 1843 that "'the law of adaptation,'" as he observed it at work in nature, should be "the model for an experimental architecture."

"To the native American belief in function as a source of design, Downing and Gilman added the conviction that architecture and its landscape setting should be woven into one."

"Satisfaction of functional needs and experimentation with building materials were the points at which to begin the creation of a national style."

Henry Van Brunt wrote, "The purest eras of architecture have been those in which building material has been used with the most honest regard for its nature, attributes and capacities." He went on to propose intelligent and honest use of cast iron in church architecture. Writing in 1858, he saw his time as "an iron age—for no other material is so omnipresent in all the arts of utility . . . men have a right to expect new expressions from esthetics as fast as they get new revelations from the sciences."

John W. Priest declared, "All art must have rigid laws, but they must rest on propriety, not precedent. Propriety may be learned from precedent, but cannot be determined by it."

"The English Gothic revival . . . served as catalyst for change in American architecture . . . encouraged Americans to contemplate

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of medieval buildings but their architectural principles. . . . They proposed to see Gothic as 'that style of architecture which teaches construction adapted to purpose and organization, with ornamentation to express the construction.'" Thus, unlikely as it seems, eclecticism resulted in an open door for H. H. Richardson, Louis Sullivan, and Frank Lloyd Wright.

Phoebe Stanton's book relates buildings to the thinkers, designers, and writers who marked their creation. She carefully selects key buildings to illustrate, and the architects who designed them. This necessarily means that the narrative cycles in time sequence, for various American architects taking their inspiration from abroad at different times, repeated similar experiences.

The book centers attention on the New York, Philadelphia, New Brunswick and Baltimore regions. These it covers thoroughly. Though other examples are taken as far afield as Michigan, and San Francisco, there is much that could have been said about contemporary buildings on the Southern seaboard.

The book is well designed, and easy to read, with a good index. One hundred twenty illustrations are carefully selected, well reproduced, and inserted in the text where they are most relevant.

For those who want to understand recent forces in the development of design and current forces in the minds of our clients this book is useful.

# THE IMPERIAL HOTEL

—by Cary James,  
Charles Tuttle Co.,  
Rutland, Vt., Tokyo, Japan,  
\$7.50, 22 pp. of Introduction,  
25 pp. by Frank Lloyd Wright,  
63 photographic plates.

REVIEWED BY:  
Robert Warn  
Sövik, Mathre & Madson  
Northfield, Minn.

Writing about his collection of Japanese color prints in 1917, twelve years after his first visit to Japan and two years after another trip—this time as Architect for the Imperial Hotel—Frank Lloyd Wright called his prints part of the "glory that was Old Japan; a civilization where art was not divorced from nature, where Eternity was Now."

Then looking at Western architecture, the Gothic cathedral for instance, he asked: "Why are we so busy elaborately trying to get Earth to Heaven instead . . . of sensibly getting Heaven decently to Earth?" And, he concluded, art was "primarily a festival for eyes." On his visit in 1905 he had seen the Orient he dreamed of in a Japan that still preserved its traditional character virtually intact, but which was about to undergo a swift and thorough industrialization under the influence of Western technicians, including architects. Mr. Wright had found in the traditional detached villa, influenced since the 16th Century by the tea ceremony with its roots in Zen Buddhism,

a refreshing contrast to America's cluttered houses that suffer, he said, from "thingism": i.e., materialism and mechanism. The confused American dwellings proclaimed the actual confused built-in values of their indwellers. The artist, the priest, and the philosopher all had abjectly surrendered their unique insights, domains, and responsibilities to the physical scientist; overwhelmed by both his actual achievements and the claims made as to their consequences for man's view of himself and his world.

Wright said of the Oriental villa with its great sheltering roof, modular floor mats, structural bay system, flexibility, relationship to garden, openness and apparent simplicity: "Spiritual significance is alive and singing in everything concerning the Japanese house . . . and it is in perfect unison with Heaven." His analysis of what ailed our domestic architecture pointed to a prevailing overstress in man's concept of himself as primarily an intellect that uses theoretical postulates and experiments to control nature while exploiting the senses for their utility only, thereby undermining even common sense. The artist, traditionally master of the sense world, was no longer (by definition) essential to personal or social life as a member of the team that directs and shapes a civilization. Modern man had misconstrued himself!

Wright's Prairie houses and Imperial Hotel are instances of embodied ideas in which he

Continued on page 28



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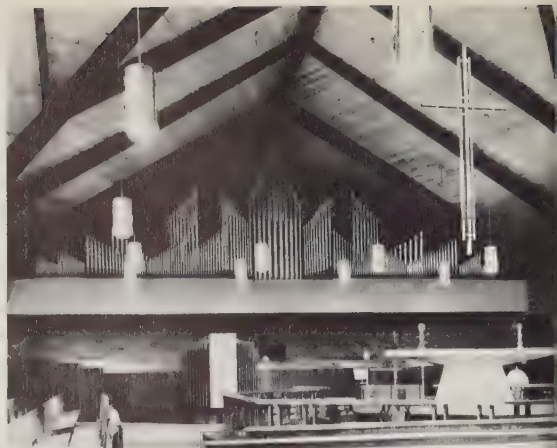
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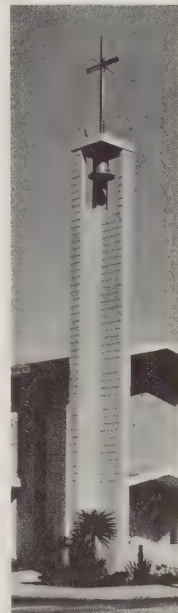
BOOKS Continued from page 25

sought to project outward into space his own inner experience of how the thinking, feeling and willing life of man—his soul—is related to his body and spirit components. We speak of the need for the "whole" man; this architect had a specific, positive conception of wholeness he called "organic." With it he sought to shape a spatial environment that would not only give form to human functions but would help complete the human being in a kind of therapeutic reconciliation with the world: "The true architecture of democracy will be the externalizing of this inner seeing of the man as Jesus saw him, from within—not an animal or a robot, but a living soul."

Wright said his design for the Imperial Hotel was an attempt to show the Japanese how to absorb Western modes and techniques without losing their traditional achievements, which we have come also to value and need.

In his introduction, Mr. Cary James vividly creates a word picture of the Hotel's spatial contrasts and sequences, and aided by his own photographs—taken in 1965—evokes something of the drama and atmosphere that the now demolished building embodied. "There is a sense of arrival, of a positive place, of a created area contained but not bounded. The nature of the space is never static; always there are half-seen vistas, always eye and body are drawn up and beyond." Dynamic as the spaces were, the building was monumentally formal in plan. Basically a letter "H" with two crossbars containing public spaces, with guest rooms in the two parallel wings of concrete and brick, five hundred feet long, it echoed classical Chinese and European prototypes, acknowledging its "Imperial" name. All of Frank Lloyd Wright's public projects were, however, basically symmetrical along major and minor axes until his very last: California's Marin County government center at San Raphael. Even his early domestic architecture was usually axial, with space flowing compulsively from a central fireplace mass. Only later did his house designs relax and achieve, as Mr. Wright was fond of saying, the infinitely variable balance of the dancer. His "Falling Water" residence of 1936 has the non-axial quality of the Japanese teahouse. However, even though the plan was axial, the movement into and through the spaces was not static because of the diagonal circulation patterns set up across the formal axis, and of the atmospheric quality of space achieved.

Mr. Wright, in his eighth decade, once told this reviewer that he could still feel the maple cubes and geometric patterns and sense the order and unity that he had perceived, in playing with Froebel's kindergarten "gifts" as a child. That experience was deepened by his confrontations with nature and a growing awareness of his Celtic heritage. He had experienced for himself (and psychologists agree) that there are perfectly sound optical reasons why certain colors have inherent relationships as pure color, to certain forms as pure form: the square for red, the triangle



# bells

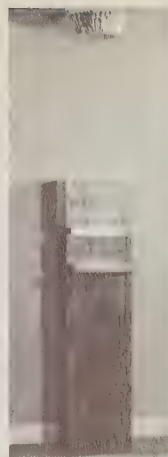
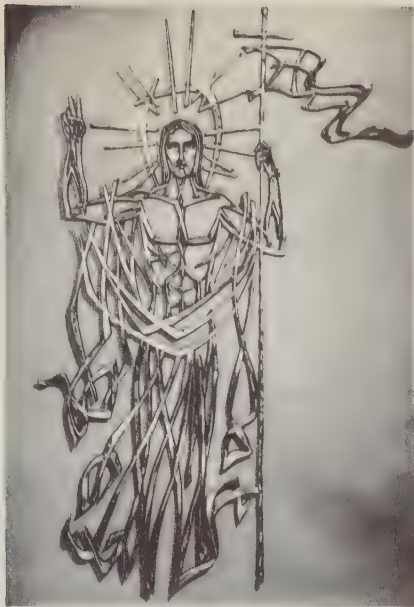
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yellow, the circle for blue, Wright saw man subconsciously (at least) a geometrician, whose inner nature has an essential link with the world of color and form: to "their psychic over" as he termed it. Therefore this is an effect of that real, emotionally powerful and significant world with which the architect-as-artist deals. Not mere "taste" but a realm of knowledge is at its basis. Not only the now omnipotent physical scientist and mathematician, but also the artist can relate man to nature. This is his privilege as a part of the man now so dangerously monopolized by the top-sided "intellectual." Frank Lloyd Wright believed that his essential contribution had been a demonstration, by example, of the essential need for the artist in the healthy culture he foresaw: "I am not the inventor of this new realm," he told a convention of the Michigan Society of Architects in 1931, "I am merely one of its advance agents." He called his architecture "organic," by which he meant many things, as we have seen, including a deep sense of the unity of all life. His ideal

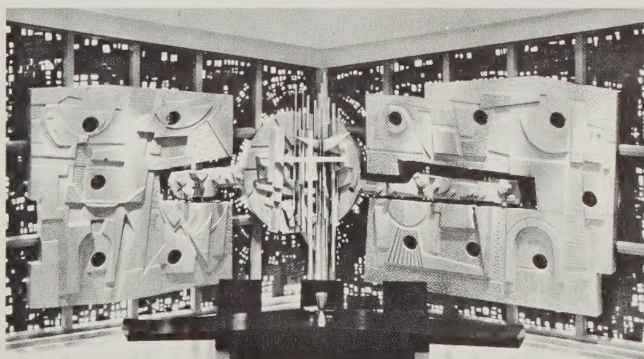
was the fusion of all aspects, including the structure of a building, into a dynamic yet reposeful entity.

Apparently he did not fully succeed in the Imperial Hotel. Marked evidence of structural settling into the filled area site of Tokyo Bay appeared early and continued till the end (see Shindo Akashi's report, AIA Journal, December 1968). This despite the fact that he had tested conditions and evolved a solution to the difficult problem that seemed consistent with facts and vision.

Contemporary architect Kenzo Tange is quoted as saying that "the Imperial Hotel reflects a kind of Orientalism with which the Japanese no longer identify." This is why it was destroyed. Architect Eero Saarinen said, however, that he believed Frank Lloyd Wright's essential meaning would not be absorbed—east or west—for at least another fifty years.

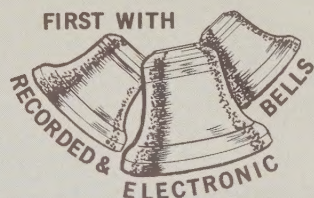
It remains to be seen what will be the fate of the Imperial Hotel as an idea whose embodiment this book so well evokes. ■

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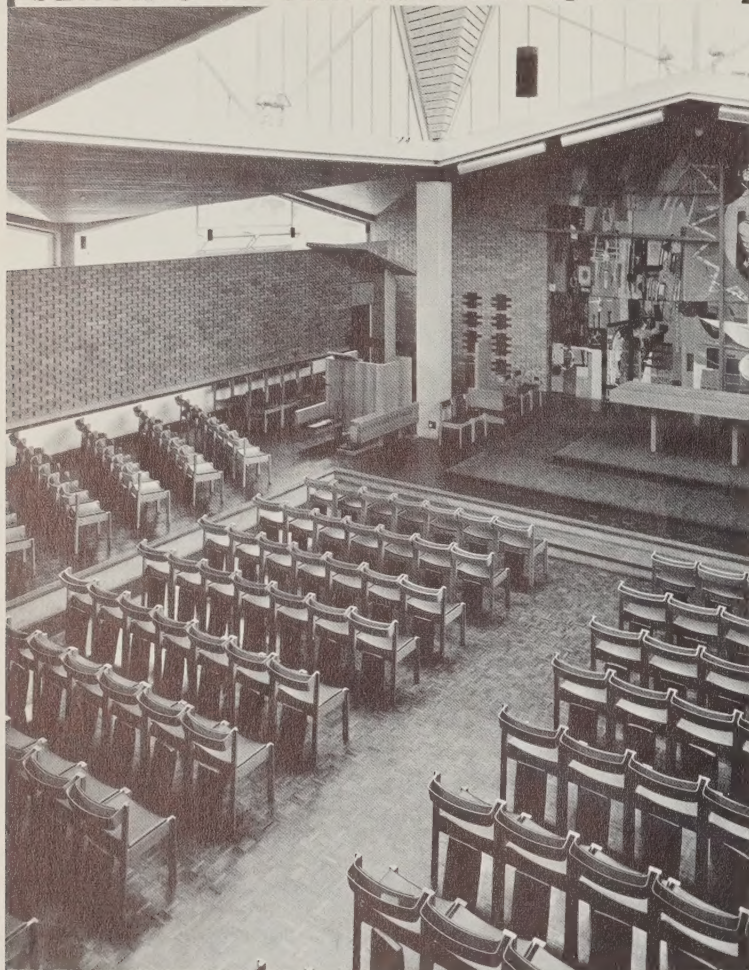
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NOTES & COMMENTS Continued from page 3

tive catalogue. The processing of orders and packaging of slides is now carried out as service of the headquarters staff.

Design need not be exemplary for a slide to be desired by a delegate, since the same one can be used by one architect to illustrate what to do—while another architect or layman shows it to his friends to illustrate what not to do. The purpose is to broaden understanding and widen viewpoints. One architect in the west reports that when a building committee says, "Why can't we have a church like they build in New England?" the architect replies, "Let me show you some of the new churches recently built in New England." In such a case, the architect obviously does not present colonial!

Following each national conference, the slide orders are collected, duplicates made, packaged and mailed. This is no small undertaking, since three to five thousand slides are usually ordered. Prices are kept moderate and now range from 60 cents each for small orders to 40 cents each for orders of more than fifty.

In addition to the orders for slide duplicates the Guild Washington office offers a rental service on slides. These are made available to anyone interested in borrowing slides for the small service charge of \$5.00 for 7 slides, and the rental period is one month. Not all slides, however, may be immediately available since usually two to three hundred are out on loan.

The collection of new slides is a year-round project. The committee hopes that when you see a new, interesting piece of religious architecture that you will take an extra kodachrome to send to the Guild. Currently an effort is being made to include in the collection slides of contemporary religious art—sculpture, stained glass, paintings, and objects—to broaden the scope of the library.

The Guild slide collection on contemporary religious architecture and art is among the most comprehensive available in this country. From its initial beginning, Mr. Durham has assumed major responsibility for it, and it continues to be an effective aspect of the Guild's program of educational service to the professional and religious community.

### 1970 International Congress

Plans for a Second International Congress on Religion, Architecture and the Visual Arts in Japan in 1970 remain in flux, with no firm arrangements as yet established. The European Committee for the Congress is proceeding with plans for a European Congress probably in Brussels, Belgium the week of September 13, 1970. Tentatively, the general theme proposed is: "Society in Conflict: Its Symbolic and Artistic Expression"—the three topics for discussion being: Architecture and Community; Spiritual Values in Technopolis; Symbolism and Urbanized Society. An extension of the European Congress to Kyoto and Expo '70 is under consideration, but no final disposition has yet been made.

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